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## A ST. VALENTINE LEGEND.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY PRESTON KENDALL.

St. Valentine, long years ago  
Upon his natal day  
Across the meadow white with snow  
Delighted took his way.  
The snow, unbroken since its fall  
By tread of beast or man,  
Lay "o'er the hills and valleys all,"  
And decked the rugged forest tall  
As only nature can.  
The sun, careering up so high,  
Threw down his glittering beams  
From out a clear unclouded sky  
In such abundant streams  
Of light, that mortal eye  
Ne'er saw a fairer sight;  
For scattered wide both far and near  
He made such countless hosts appear  
Of diamonds, sparkling bright.  
St. Valentine, in joyful mood,  
Has crossed the meadow wide,  
And takes the pathway thro' the wood,  
Till by an oak tree's side,  
That close beside the pathway stood,  
A naked babe he spied.  
His shoulders bear a pair of wings;  
A short bow with a score of strings  
Lay by him in the snow.  
Asleep he lay, and sleeping, smiled,  
While "round and o'er the lovely child  
Hung beauty's charming glow."  
The good saint stood transfixed, amazed,  
As on the slumbering babe he gazed.  
"What's here! Can I believe my eyes!  
Belongs this babe in Paradise  
Or in this world below?  
He surely must be frozen quite.  
Hullo, here! What's your name?  
Who'er has left you in this plight  
Is surely much to blame.  
How came you here?" The orphan yawned  
And rubbed his "larry eyes;  
Then raised himself and looked around  
With sleepy, mild surprise.  
"My name's Dan Cupid, sir," said he,  
And smiled a winning smile,  
"I'd just laid down beneath this tree  
To sleep a little while."  
"But would you not soon freeze to death?"  
Exclaims St. Valentine.  
"Oh, no! Cold Winter's icy breath  
Affects not me nor mine.  
True love no frosts can ever chill;  
No storms can drive away;  
Naught but indifference can kill  
Or check him in his way.  
And these, my brightly polished darts,  
Bear e'en the magic power  
To increase each joy of human heart  
And comfort sorrow's hour."  
"But then do they not wound as well?"  
Asked good St. Valentine.  
Said Cupid: "Yes, but let me tell  
About these darts of mine.  
They wound, 'tis true; but notice take  
That in themselves they bear  
A healing for all wounds they make;  
'Tis so, I do declare.  
Now, shall I have the pleasant task,  
With love to fill your soul?  
I'll grant whatever you choose to ask,  
If it's in my control."  
Said Cupid, as his bow he drew,  
And fixed in place a dart;  
Like lightning flash the arrow flew,  
And pierced the poor saint's heart.  
A look of rapture, strange and new,  
O'erspread his kindly face.  
Said he: "This boon I ask of you,  
That I may take your place  
On this day, in each coming year,  
And bear your magic bow,  
That I may cause this rapture, dear,  
Through other hearts to flow."  
Said Dan: "My word I pledge to you,  
And Love's own word is ever true."  
And so, each year, on this same day,  
St. Valentine holds supreme sway  
O'er all hearts here, below.  
And while his happiest hours away  
By using Cupid's bow.

## IRENE.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY GRACE ESTHER DREW.

She had only wanted to be happy, to be admired, to have pretty things. She had never meant to be wicked. Why should every human being treat her as though she had done something dreadful? She could not think why. When she had left that miserable home, where things always went wrong, it was because she was to be happy. Charley had said so. Her father was nearly always drunk, and she could never please her mother, who read papers with very black pictures almost all the time. She had read those papers herself, when she could manage to carry one off without her mother seeing her. In the strife there was always some handsome man who loved the poor girl, and she felt certain that a handsome rich man would sometime come for her.  
So she was not surprised when she saw, one day, at the corner grocery, a stranger who spoke to her more pleasantly than anybody had ever done before. She even went home without remembering the errand on which she had been sent, and it was not until her mother met her with: "W-a-l where is it?" that she thought again of the empty molasses jug. Without a word she had started back, and the stranger was still there.  
This time he followed her, and, raising his hat (how strange! and how like the stories), asked her if he might not carry the jug for her. It was too heavy for such little hands. Then he told her how pretty she was, that she ought to wear beautiful dresses and live in a big city. He liked her name, too—Irene. Yes, her mother had called her that, after the haughty Irene in "The Governor's Revenge."  
Surely, surely, her dream was coming true,

This was her handsome stranger, and, when he asked her, she would go with him to the big city. She would be a fine lady.  
Her father and mother could not scold her again. She could go away from all the wretchedness and be happy ever after. Yes, that was just what the papers always said.  
He said nothing about giving her his name, but that was so little, when he would give her so many other things; and, besides, Judkins was about as pretty as Thompson.  
So, while it was dark, they started for the city, and before many days they were living in some little rooms all by themselves.  
They were pretty high up, and not just what she

again. Yes, she would drop it in the river. No, no—not that! It would make a loud splash, and she would always—always hear it afterwards when it was dark. Oh, God! what should she do! "God," had she said? There was no such person. That was only in the stories, too.  
Was that a light ahead? She would try again to go on; perhaps it could help her. It was a railway station; there were people inside. Yes, she would leave the bundle on the steps. Somebody would find it, carry it off, and she would never hear of it again. She would go back to the city and find Charlie. Perhaps he would love her again, as he used to when she was pretty.

They called her "Gwendolyn"—it looked pretty on the bills.

Some people used to say it was rough in a baby to be carried from Dan to Beersheba, but she didn't seem to mind.

My! but wasn't she proud when she got big enough to wear a spangled dress!

She used to sing and dance, but she liked best to climb and jump. She could fly around like a regular bird. And it wasn't long before the playbills spoke of her as "La Petite Gwendolyn, Acrobate."

Year by year she became more famous, and New York people wanted to see her.

That is, some people did. There were those who shuddered, and said they would not see such a per-



NAT C. GOODWIN JR.  
COMEDIAN

had supposed they would be, but Charlie told her that was "the way people always lived in New York at first." After a while they would be rich and live in a big house. But he did not seem to like to talk about it, so she had seldom spoken of it.  
He used to scold sometimes, because she didn't keep house better. But it was so lonely there! She would rather go out and look in the store windows, and watch the pretty ladies go by. And, besides, she didn't seem to know how to do housework.

Then she mustn't spend much money, for, if she saved it up and bought things such as the ladies wore, perhaps Charlie would tell her again that she was pretty. He hadn't told her so lately.

After much saving, she did buy a bonnet, made all of pinky roses and lace. But, some way, it made the old dress look older, and when Charlie said: "Where did you get that thing?" she had gone off by herself and cried, and she never wanted to see the pinky bonnet again.

What was the trouble? What had she done? Everything he had asked her to, yet he was so cross sometimes, and away from her a great deal. Then came days, when she waited for him, cold and hungry and sick, but he did not come.

She remembered very little about the suffering, and some kind hearted neighbor had been with her and had done all she could.

Then came the day when the policeman had come to tell her she must go. But she could not go. Charley wouldn't know where to find her. "Charley be d—!" the officer growled, as he hurried her and her child from the rooms.

The neighbor let them stay with her a few days, but she had a large family, was poor, and she couldn't do any more than she could.

From house to house she had gone, looking for food and a place to sleep. Some people treated her kindly, until they saw the bundle in her arms—then they would often shut the door in her face. One day a young lady, with big, wonderful eyes, and dressed all in black, gave her some money and said: "Poor thing!"

With this money she had lived in a poor lodging house a few days, and now she was penniless again. She had been happy enough before that baby came. Now, people seemed to shrink from her, as if she was a thief or a murderer. How strange it was, for she didn't want the child either.

If she could only be rid of it, she could be happy

"Will it never be one o'clock? Ten minutes of it—time enough to go out and tramp around once more. Come on, boys!"

The low comedian stumbled over something on the steps which sent up a cry. "Holy smoke! what's this—a kid? Here, everybody!" Everybody came, and the next ten minutes passed more quickly than time usually does when a company are waiting for a train.

Almost before they knew it, the train had come, and they must get on board. Each left it to the other to dispose of "the kid;" nobody wanted the responsibility. And, until they were all settled in the car, only one person knew where the child was.

Then the low comedian, looking a little foolish, but trying bravado, said: "Well, I couldn't leave it there to freeze. Maybe some of you ladies 'll help me out."

The manager's wife was a jolly, good natured old soul, and she knew all about keeping babies quiet, and didn't mind being bothered in the least. So she said: "Hand it over."

And before long that child became a regular member of the company, at a salary of all the dollars and cents anybody could spare, and more care and caresses than an ordinary Fifth Avenue baby ever dreamed of.

If a smile were bestowed by her ladyship, the recipient was the proudest man in the company until she had conferred the same honor on another.

One or two started banks for her, and many a beer was never drunk, because the five cents would insist upon being dropped into "the youngster's bank."

Some of the rigs the man bought were funny, but some way nobody laughed, though the ladies knew how outlandish they were. More than once the whole company went to some cheaper place, because the proprietors of the \$1.50 houses wouldn't have any squawling youngsters around.

As if that baby squawled!

Why, she was the pride of the company, and would no more cry when she ought not to, than you or I would.

When she got big enough to be carried on the stage, in place of the dummy baby, the enthusiasm knew no bounds. Think of it! a real baby. A company that paid salaries hadn't anything like as much to crow over. The fancy dramas and the real oxen weren't in it.

formance as hers was described to be. Nevertheless, the house was crowded on the opening night.

After songs and dances which were much applauded, her turn came. How pretty she looked as she stood on the platform, dressed all in delicate pink and green, like a rose, her yellow hair flying about in curls.

But she seemed eager to begin, and, bounding up the tiny rope ladder, she leaped into the net, then up a ladder again to the little bar suspended sixty-five feet from the floor by almost invisible wires.

How high it seemed! Some shuddered at the thought of what might happen, but she smilingly kissed her hand, and there was reassurance.

After a few turns the little hands grasped the bar, preparatory to the giant swing. Her body turned about as easily and gracefully as if the weight were not more than that of a feather.

People drew closer to each other, and seemed not to breathe. But then it looked so easy, perhaps after all it is only that we are unaccustomed to such sights.

See, once! twice! three times, four times—people begin to have more confidence, five time, six—my God! what is that?

A little snap like the click of the shutting of a watch, and a soul has been launched into eternity.

Every human being there watched the form as it plunged headlong from the dizzy height. Some did not hear the crash; hours afterwards, it seemed, others did.

In a moment the dead silence changed to confusion. Women fainted, strong men rushed to the door. What was there to fear? A young life had ended. A soul and a body had parted.

Some, more brave than the rest, went forward to render assistance. But there is little to be done for lifeless clay—the living can be helped.

In the rush, people stumbled over a bundle, which some one stooped to put out of the way.

It was a grey haired woman, in ragged clothes.

"Fright or apoplexy," he said.

The next morning little Alice Thompson came into the breakfast room as her older brother was reading an account of the "double tragedy at the Academy" the evening before.

"Run away, dear," said the mother, "this isn't for you to hear."

"Yes, mamma, but what a funny name for a scrub woman—Irene Judkins!"

## N. C. GOODWIN JR.

Dame Fortune, generally speaking, is referred to as a mean old party who is very chary of her gifts to men. She clearly demonstrates, however, that the exception proves the rule, for when the worthy dame begins to smile approvingly she becomes almost lavish in her liberality. Such has been the experience of the versatile actor, Nat C. Goodwin Jr., of whom a portrait is given by THE CLIPPER this week. Mr. Goodwin commenced his stage career while a boy, and was before the public as a star before he had fairly attained his majority. He began in burlesque, and, in the happy, frolicsome, but exacting parts, that fell to him, he learned that important lesson of self development. He possessed extraordinary natural powers, and he soon proved his superior aptitude and versatility. It was at once seen that he was intuitively and essentially a comedian. What he did instinctively others did as a result of study and years of experience. With all this success Mr. Goodwin never for a moment lost his head. He was ambitious of greater things, and from the day when he first faced an audience the desire to star in legitimate comedy has been the one aim which has characterized his course. One of the first characters of importance which Mr. Goodwin presented was Le Blanc in "Evangeline." "The Corsair" was a medium of the same order, and served to prove his ability to distinctly define varied characters. With the presentation of "Hobbies," however, he entered a new field, and his clever resources caused critics to talk about his qualifications for higher comedy. Fired with ambition, at the great dramatic festival at Cincinnati he played Modus in "The Hunchback" and the First Gravedigger in "Hamlet," winning the praise of leading critics. Mr. Goodwin has been seen in twenty or more different characters since he came forth as a star. After proving, in "Lend Me Five Shillings," "Gringoire" and "A Gold Mine," that he was equal to the requirements of pure comedy, that he could touch pathos as feelingly as he could interpret wit and humor, he decided last season to go to London, Eng., and seek further laurels there. His efforts were not in vain, for he was accepted at once, and the London public did not hesitate to declare that he was an artistic success. He appeared in two plays, one "A Gold Mine," the other an English piece, "The Bookmaker." "His humor and pathos alike," wrote Clement Scott, critic of The London Daily Telegraph, "being perfectly genuine and unaffected, are irresistibly contagious. How uninterruptedly he keeps touch with his audience was abundantly demonstrated on Saturday night by the alternating peals of hearty laughter and spells of breathless silence with which a crowded house paid tribute to his splendid versatility."

Mr. Goodwin has a fortune in his voice alone. He can use it with rare effect, and can so nicely shade and modulate his utterances that his transitions from grave to gay, from lively to severe, are as rapid as the discharges of a Gatling gun, and yet as delicate as a miniature by Meissonier. He can, if he chooses, act with great pathos and much depth of feeling, and his rendering of sentimental passages is generally natural, unaffected and real. He never lingers in any mood long enough to make it weary or monotonous to the audience; he is not, as so many of his school, like a bottle of champagne that has been left uncorked for a considerable lapse of time. In "The Bookmaker" it was necessary that Mr. Goodwin should imitate the twang peculiar to cockneys. This in itself was a masterpiece, for it is extremely difficult for any man born outside the hearing of the clanging chimes of Bow Bells to impersonate a "chickelly cove," as the East Londoner is often designated. It certainly was a bold feat for an American, unacquainted with the many peculiarities of the people, to undertake; yet Mr. Goodwin did it, and made a very "big hit." His embodiment of "The Bookmaker" thoroughly realized the character; there was no suggestion of exaggeration, and the audience roared with laughter over his portrayal. Some of the critics compared his style of acting with that of the late Charles Mathews, while others declared his methods suggested those of the late E. A. Sothern. Still others said that he recalled Joseph Jefferson. However this may be, all agreed that he was possessed of a wonderful amount of originality. As already stated, Mr. Goodwin's great ambition is the production of high class comedy, but, in compliance with the popular demand, and for the reason that such a medium as he desires has not come within reach, he has made a slight departure from the programme he had hoped to continue from last year, and he has for the time being chosen to supply what is asked of him. Hence it is that he is now seen in "The Nominee," a piece which he has already played throughout the country to large and enthusiastic houses. This play recalls in some degree the broader pieces of Mr. Goodwin's early career. He has not, however, as might be supposed from this concession on his part, abandoned the idea of keeping to the high type of legitimate comedy. Just as a great virtuoso will at times abruptly break off in some performance of the great masters to indulge in sportive vein in a popular selection, merely for its rhythm and jingle, so it is in this spirit that Mr. Goodwin is now appearing in "The Nominee," which is attracting an unusual amount of interest. Notwithstanding the fact that this last play of Mr. Goodwin's, in a slight measure, suggests the broad farce of his earlier days, it possesses certain peculiar methods entirely of its own, which has already stamped it as one of the most successful pieces that the young actor has yet produced. The play suits him, and he acts it with an abandon which carries the house by storm. It should be remembered that Mr. Goodwin is not thirty-four years old, and at his age it would seem to be scarcely wise for him, and untrue to his own instincts, not to indulge his gayer side when the public desires he should do so. When he is riper in years and richer in purse he will be justified in devoting himself entirely to the fulfillment of his ambition to engage only in the truly "legitimate," and to arise to that place in artistic esteem to which he is entitled.

"Has that within which passeth show." The man with a complimentary ticket.—Puck.







Gray A

over \$300. Maude Gontrose, a dancer with the Gray Stephens Co., assisted, and between the acts 13 at the Cleveland Casino, the usual of the Grand Opera presented her with a beautiful fan in recognition of her kindness, to which she replied in a neat speech of verse. The grand opera company has been successful several others who volunteered their services received tokens of thanks at a meeting held at the club room last Wednesday evening. The following are the names of the "P. R." sign out: Robert Mantel \$9.75; J. H. "The People," the Gray & Stephens Co. gave "Vesper Ballads" and "The Old Daken Buckets" last week to excellent music. "A Pair of Jacks" opened 16 for the week. ... Dixon's Standard, Minnie Burroughs' Burlesque Co.

**Springfield.—**At the Grand Opera House, "Under the Gaslight" drew a big house Feb. 9. J. J. Sullivan sang 17..... At Black's Opera House, Eagan's "The Great Mystery" was given Feb. 8. The Floral offerings were noticeable throughout the week. Cleveland's Minstrels 16. Conrad Opera Co. 34.

**Cincinnati.—**The Bostonians at the Old Opera House, "McCarthy's Minstrel" opened 19. "Uncle Harry's," C. Leonard's Minstrels 21. .... At the London Theatre, St. Louis and McLaughlin, Mlle. Cerito, Ella Davis, Ida Gilmore, Esther Leroy, Alice Davis and Dora Tracy.

**Akron.—**At the Academy of Music, Germania Minstrels Feb. 12 played to a packed house. Coming McCarthy's Minstrels 13. Fay Foster's Gaiety Co. 18. Shubert Bros. 21.

**Mansfield.—**At Memorial Opera House, A. I. Woodhull's "Uncle Harry" Feb. 10 had a medium success. McCarthy's Minstrels 13 for the baseball club benefit, Mattie's small profit. Mrs. Morris 19.

## OREGON.

**Portland.—**At the Marjuman Grand, Lotta appears week of Feb. 16. For week of 9, "Natural Gas." The advance sales were large.

"FORDNEY'S NEW THEATRE"—Week of 9, Esther Leroy and William Lee in "Knox's Arden" supported by his stock. The variety attractions are Brady and Kainer, Sherwood, Castello Bros. and Keller. Business is good and the theatre is well patronized. O. Co. was closed down did well.

"FOUR STAR STANDARD," The Mabel Francis Burlesque and Comedy Company, from Oregon, to good business. COLISEUM.—New attractions are Durand and Des Josse Reid, Williams and Hart, J. J. Billardeau and others.

"IRMS"—J. F. Corday & Co. of Corday's New Theatre have been used in the United States Circuit by August Ten Broek. Business here is very lively. This week at their theatre: Portland without Mr. Daly's authority. Mr. Daly claims twenty-five hundred and fifty dollars for the rights of the play. He says that the play may have realised.... The Standard Theatre was closed on an attachment suit brought by H. J. Jensen against it. The Standard Theatre was closed on Jan. 10. Curt to recover \$17,000 alleged to be due on a bond for a guarantee of salary. The company was engaged by Mr. Curt for four months at \$100 a night, but the claim they were brought out under misrepresentation and quit on arriving at Portland. They were at the Park Theatre 9-14.

## IOWA.

**Des Moines.—**At the Grand Opera House, Corbett and Taylor comes Feb. 11. Kentford's Jolly Pathfinders week of 16. The Baldwin-McClure Co. billed the house at every

"FORESTER OPERA HOUSE—"Our Country Cousins" closed 16. "Larking" 14. "The Two Johns" 16. Hanshaw's "The Great Mystery" 17. "The Great Mystery" 17. "C. C. Co. 25. "Two Old Crooners" 27. "The Great Metropolis" 28. "The Little Tycoon" came to good business at the Grand Opera House. The advance sale was the largest in his

**COMES**

**Union Opera House**—Duncan (Clark come 16) Heavily. "U. T. C." 19. Fitzgerald & Davis Co. well 23. Benbow's Pathfinders opened 9 to a full house.

**Council Bluffs**—Bohoney's Opera House remains dark. "Larking" come Feb. 9 to comparatively sothing. They had no musical director of their own and the orchestra was a mere collection of amateurs struggling with a musical far comedy, can easily be imagined. Maggie Mitchell followed 12, which was the last of the season. The Opera House closed. Council Bluffs Theatre Co. Limited, with L. J. Smith manager. Coming: Beach & Bowers' Minstrels had a small audience 7.

**Dubuque**—At the Grand Opera House, the Bostonians packed the house Feb. 7. "Ora Tanner drew a small audience 7. "The Bottom of the Sea" did poorly 10. "The Two Grannies" come 12. "The Nabobs" 13. "The Great Metropolis" 14. "The Two Grannies" 15. "The Nabobs" 16. "The Great Metropolis" 17. "The Two Grannies" 18. "The Nabobs" 19. "The Great Metropolis" 20. "The Two Grannies" 21. "The Nabobs" 22. "The Great Metropolis" 23. "The Two Grannies" 24. "The Nabobs" 25. "The Great Metropolis" 26. "The Two Grannies" 27. "The Nabobs" 28. "The Great Metropolis" 29. "The Two Grannies" 30. "The Nabobs" 31. "The Great Metropolis" 32. "The Two Grannies" 33. "The Nabobs" 34. "The Great Metropolis" 35. "The Two Grannies" 36. "The Nabobs" 37. "The Great Metropolis" 38. "The Two Grannies" 39. "The Nabobs" 40. "The Great Metropolis" 41. "The Two Grannies" 42. "The Nabobs" 43. "The Great Metropolis" 44. "The Two Grannies" 45. "The Nabobs" 46. "The Great Metropolis" 47. "The Two Grannies" 48. 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**Leavenworth.**—At Crawford's Grand, Beach & Bowler's Minstrels came Feb. 14. Haverly's U. T. C. 17, Ed. Wolf Hopper 19, John Jack's Croquet 26, McKee's Radio 28. The Waifs' Quartet played for "Radio" prices for 3 and "Larking" for 5 did not bill their dates; they are expected later in the season. . . . Miller Marston's quartet appeared Feb. 15, with 15.... Prof. Henry's Equine and Canine Paradox to 8, R. O. J. 11, 12.  
**Fort Scott.**—At Patterson's Opera House, Dr. Wolf Hopper comes Feb. 20. Jana Combs was booked for Feb. 21. The vaudeville houses were very dark. Pat Rooney came 10 to good business.  
**Atchison.**—At Price's, Beach & Bowler's Minstrel came Feb. 16 Haverly's U. T. C. 18 Cora Tarran 19, Ed. Wolf Hopper 20. The vaudeville houses were at unusual good business. Pat Rooney comes 20.  
**Wichita.**—At Crawford's, Pat Rooney played to big business Feb. 12. Coming: Jefferson and Florence 13, Dr. Wolf Hopper 16, 17.  
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**TENNESSEE.**

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**Memphis.**—At the Lyceum Theatre, "The IV Leaf" comes Feb. 6-18, "Aunt Jack" 19-21, "Fable No Man!" 22-26. "The Clemenceau Case" engagement 2-6 was extended to 7, and closed to a fair week's business. After the farce having closed, the house remained dark 11.  
**GRAND OPERA HOUSE.**—Jefferson and Florence come 16-18. **THEATRE.**—Tuxedo's "The Gracie Burlesque" comes Feb. 10-18. **STUART ROSS** 26-28. "The Corsair" had fair business 9-11.  
**THEATRE.**—Tuxedo's "The Gracie Burlesque" comes 16-18. **Thomas' Gayety Burlesque Co.** 19-21, "Little Nugget" 22-26. **Hattie Bernard-Chase** did moderately 8 to 9, but "The Girl's Mine" opened a week's engagement 9, to a fair house.  
**DENTY'S THEATRE.**—Opening 19. Gibson and Boyle, and Ward, Billy Kennedy, the Haney, and Raylie the Howard.  
**GUYE.**—The baggage of C. W. Chase, husband of Hettie Bernard-Chase, was attacked by a member of the Memphis theatre company, known for an alleged debt of \$50. Mr. Chase gave bond, recovered his property and left with the company. Miss Chase was taken to her home, where she was met by her mother. Her father also was also the recipient of a handsome metal emblem of the order. The eye of the silk a rubric. On the back is engraved "Memphis Lodge No. 5, F. O. C." Hettie Bernard-Chase. Feb. 7, 1901.  
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**Nashville.**—At the Theatre Vendome, Primrose & West's Minstrel Feb. 5-7 gave a good performance to large house. The theatre was GER 2-9. **Lewis Mersey** Sept. 5-7 opens 12-14, "Aunt Jack" 16-17, Jefferson 18-20, McKee's Radio 21-23, "The Gracie Burlesque" 24-26, "Main Plink" 27, and "Under the Gaiter" 9-17, drew fairly. "Rip Van Winkle" 13-14, "The Two Orphans" 15-16.







NEW YORK CITY.

**THE GENERAL TERM** of the Supreme Court handed down a decision Feb. 12, reversing the judgment of conviction in the case of Charles Webster, the actor, who shot and killed Robert McNeil, because of alleged intimacy with Mrs. Webster. A new trial is ordered. Webster was convicted of manslaughter in the first degree, and sentenced to seven and a half years' imprisonment. Webster's defence was insanity, and several medical experts testified that he was insane at the time of the homicide. Counsel for the prosecution, on the trial,

asked an expert several questions, which were answered by objections of defendant's counsel. He then asked the jury to consider the answers as they stood, and not to be influenced by the answers and some utterly worthless. Then he was asked if it had not been the result of his observations, that experts almost always exaggerated. His answer was that he had never observed any exaggerating, either their own symptoms or the symptoms of their friends, as a general rule." Judge Daniels says these inquiries were clearly improper, and that the jury should have been told so. "The answer must have tended to subject the evidence of the other witnesses to discredit in the minds of the jurors." On the trial the judge said that the remarkable circumstance that you said was observed by the expert was not the expert's rule, to swear on both sides of any question." Judge Daniels says the observation of the Judge presiding at the trial, concerning testimony obtained from the defendant, was a usurpation of the province of the jury. It was for them alone to decide whether his act was criminal or not. The judge's duty was to give the jury the facts, and provide for placing the facts before them, upon which their judgment is to be founded, and then leaves it to them to conclude whether the act was criminal or not. The judge's duty in this case left at liberty to do, for the Judge decided it to be criminal if the defendant was not proven to be insane, and thereby withdrew so much of the case from the deliberation of the jury. The answer, however, may have been injurious to the defendant."

**BROADWAY THEATRE.**—Lawrence Barrett on Feb. 16, changed his bill from "Guido Ferranti" to "Forbidden Love" and "David Garrick" to "The Man of Airline." A cheering audience greeted the former play. A good sized audience greeted the revival. Later in the week Mr. Barrett will replace "David Garrick" with "The King's Pleasure." Next week he will be seen in "The Man of Airline." On March 10, Barrett will change his bill to "The Man of Airline" in conjunction with Mr. Barrett, and will continue in familiar plays until 28. Panny Davenport, in "Cleopatra," opens 30. The fourth lecture in the Sunday night series at the Broadway, in aid of the Red Cross, will be given by the celebrated 28. Edgar W. "Bill" Foy, who will talk about "The Domestic and Imported American."

**JAMES LYNCH** and others of the stage hands of the late Fifth Avenue Theatre, complain to **THE CLIPPER** that they have received no share of the proceeds of the recent performance of "The Man of Airline" which they had been led to believe that they would get at least a portion of the receipts.

"A STRAIGHT TIP" is retained at the New Park, where very large and intensely delighted houses have ruled since the opening night. J. T. Power, Pete Daley, Emma Hanley and others of the cast are winning valuable laurels. The farce will continue some weeks longer.

At HARRIGAN's, there is no change in the record of "Relly and the 400," which is still a chronicle of success. Crowded houses may be safely looked for until warm weather sets in.

HERMANN'S THEATRE was dark Feb. 16 to 18. On 19, Charles Frohman's newly organized comedy company open their season in a revival of "All the Way Home," a play by George M. Cohan. The Theatre's success of not long ago. Some slight changes have been made in the farce. The cast will contain Johnstone Bennett, among others.

STANDARD THEATRE.—Lydia Thompson continues in "The Dazzler," and has been rewarded by good houses. Her three weeks' stay will close Feb. 21. The Smiths are to appear in "A Poor Girl's Story." "U and I" is an early underling at the Standard. "The Fakir" comes March 2.

THE German opera season at the Metropolitan

"THE NOMINER" is in its third week at the Bijou where N. C. Goodwin Jr. has made a truly hilarious hit that gives every sign of long continuance. On 19 Mr. Goodwin will present J. K. Jerome's curtain raiser, "Barbara," in place of "The Viper on the Hearth."

THE FOUNDATION STREET THEATRE, which is now making arrangements to produce the play, has been informed by the court judge the last Feb. 16, to fill the role vacated by R. C. Hilliard, who has joined the "stock" company at the Harlem Opera House. W. J. Scantland follows.

AT DALY'S, "The School for Scandal" continues to draw large and handsome audiences.

STAR THEATRE. "Mr. Fother of Foxhall" is doing a quick business, which in its five weeks' run is likely to prove profitable to Manager Sangster.

"The Power of the Press," by AUG. PITOU's new company, will be produced March 16.

SEVERAL months ago Julius Hien, doing business

Under the name of the Central Lithographing Co., obtained a judgment against Henry E. Abbey in the City Court before Judge Dittenhofer, and a writ for printing the "Potter," "Cleopatra" and "The Graphs." The defense was that the printing was inferior and not according to sketches. On the Judge's charge the jury found a verdict against Mr. Abbey. Judge Dittenhofer appealed to the General Term of the City Court, which affirmed the judgment; but so convinced was Mr. Dittenhofer of the right of his client that he asked that he be appointed to the General Term of the Common Pleas, which last week reversed the judgment.

seven years old, who said he lived at No. 109 West  
Sixtieth Street, was charged in Jefferson Market  
Court Feb. 10 with stealing a diamond stud and a  
monogram ring, worth \$30, from Edward J. Monahan, a  
barman, 914 West 91st St., who lives at No. 109,  
1890. Clark was held in \$1,500 bail to answer.

**THE DAILY RECORDER**, a new morning newspaper, will  
make its appearance Feb. 18. It will be under the  
guiding influence of John W. Keller, a cleveghane  
journalist and critic.

**DORIS' EIGHTH AVENUE MUSEUM**.—An idea can be  
gained of the success attained by Manager Doris in  
her efforts to fill the little museum of the  
Eighth Avenue from the fact that up to the  
present she has been able to keep the museum

sumes control of the premises adjoining his present house, on a long lease, and will immediately proceed to throw both buildings into one large establishment. The acquired space will increase the present space by over two thirds, and it is safe to say that the resulting place will be used by many eager Doris in the way of decorations and furnishings. What is more important, the additional room will give added comfort to the throngs who have patronized Doris' since the opening of its doors over three years ago. This week's bill is replete with good attractions in all departments. Jessie Allyn (long haired lady), Prof. Davis (human snail), Prof.

chamber, the Three Legged Girl, Mame, Hillario Mame Devere (bearded lady) and Maj. Dick Mason. In a lightning sword drill are in the curio ho Stage: Nellie Lawson, Higgins Bros., John W. Harrington, Grace Osborne, Senator Frank Robinson, Beahan and Dakin, and the Watsons.

**THE KIDNAPERS.**—**BROADWAY THEATRE.**—Business continues very good for the past week, especially being prolific in audiences that solidly packed the house. A word of praise is due, in passing, regarding the cause. The company selected by Williams & Orr were in every way entitled to the recognition given for them. There was not a dull feature

ture nor a weak act on the programme as given and the fact that in no instance was there a display of vulgarity by word or action. This week, Henry Burdick & Co. are here. Their Monday opening was a crusher. The company are composed of talented members of the vaudeville profession, and this week's take should be large. A special feature of this week's bill is the engagement of FUSSELL and the master, who recently conquered Jack Dempsey at New Orleans. Next week, Delmar Debrimont's Co.

THE fifteenth anniversary of the Hancock Lodge, I. O. O. F., was celebrated on Feb. 11 with an enter-

tainment at Lyric Hall. The programme, admirably arranged by W. S. Wright, consisted of character impersonations by John A. Hagan, solos by Ida Willard and Edith Mason, recitations by Nellie Yule Nelson, comic songs by Ed. J. Sheehy, selections by the Ivanhoe Banjo Quartet and plantaric comicallities and banjotams by Will Lytle. A reception followed.

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## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited),

PUBLISHERS.

GEO. W. KEIL, MANAGER.

SATURDAY, FEBRUARY 21, 1891.

## QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Addresses or whereabouts not given. All in quest of such should write to those whom they seek, to the CLIPPER Post Office. All letters will be advertised one week gratis. If the reader of any editorial company is sought, refer to our list of readers on another page. We cannot send routes by mail or telegraph.

## THEATRICAL.

D. R. W., Atlanta.—To your last query—as to the amount of Mr. Booth's net earnings for the season of 1889-90—we will simply say that we do not know. This relieves us from the folly of appearing too wise. We have heard the sum estimated by persons who were in a position to speak authoritatively; yet even they differed so widely that we would not be justified in accepting their statements. Mr. Booth or Mr. Barrett could tell you, but it is not likely that they will. They would probably think you had no right to know. For our own part, we cannot see the expediency of publishing the earnings of either stars, managers or actors in their employ, and so, even if we knew them accurately, we would not reveal them. The three other queries propounded by you are, in effect, a request for full information as to the cost and methods of placing a Shakespearean venture on the road. Obviously, it is not the province of this department of THE CLIPPER, to act as a financial adviser to those of its readers who may contemplate becoming managers. How is it possible, in a few lines, to thoroughly and accurately enlighten you on a subject so comprehensive as this? The extent and cost of the scenery and the costumes, the variety and style of the printing, and the amount that should be set apart for support—these are only a few of the details that must be considered. We submit that an off-hand estimate as to the probable cost would be of no value to you, even if we made one; and that we will not do. When you have carefully and minutely formulated your plans, consult a manager of long experience in that line, and hearken to his words of wisdom. You will learn much, and it will take him hours to tell it to you. If, finally, he does not discourage you, we will be very much mistaken.

H. Q., La Crosse.—We cannot give you any trace of their whereabouts. See the notice at the head of this column. If you do not hear from them after a reasonable time, insert an advertisement in our columns, asking for information as to their whereabouts.

M. C. M., Oswego.—Col. Brown's History of the American stage will not be published in book form by THE CLIPPER. This is to enlighten you and numerous other readers, who have asked us the same question. Col. Brown's line was far not arranged with any firm to publish the work in book form, and, though he has been in negotiation with several publishers, he will not close with any until the conclusion of the history in our columns. 2. He did not write a book on minstrelsy, though some particular pieces of his have been printed from time to time, in THE CLIPPER, The New York World and other papers, he published historical papers on that subject. Address his widow, in care of Edward Harrigan, for further information. 3. We do not know. 4. He is alive. See the notice at the head of this column.

W. O. F., East Las Vegas.—See the notice at the head of this column. That rule is imperative.

CONSTANT READER, Chester.—It is by Denman Thompson and George W. Ryer. The former owns it.

SHORTER.—She was born April 8, 1843.

KERN.—That there was burned Jan. 20, 1874.

CURIOUSITY.—There is a professional of that name. He is a manager and he did manage the company mentioned by B. He was never an opera singer, to our best recollection.

A. G. T., Poughkeepsie.—We do not know him, but you must not take this to mean that we avow our disavow knowledge as to his ability or responsibility. We can only advise the ordinary business caution on the part of those who are likely to come under his or any other's tutelage.

G. L. B.—We do not know what his fees are. Can't him and ask him. 2. Simmons & Brown, Broadway Theatre Building. 3. Consult any music teacher.

E. P., Scranton.—I see Card answers. 2. He will be out right of pay a royalty, if it pleases him well enough and he is likely to be so. 3. Frequently, however, unknown composers have to pay certain charges, in order to secure publication of their songs. 3. Submit them to any responsible publisher. If they are clever, they will not go begging long.

L. H., Toledo.—1. Apply to such managers or stars as would be likely to need an actor in the line you speak of. Also, advertise in THE CLIPPER, citing your experience, qualifications, etc. 2. Simmons & Brown, Broadway and Forty-first Street; J. Alex. Brown, 1312 Broadway; Milliken & Corbin, 162 Broadway; the Actors' Fund, 12 West Twenty-eighth Street.

H. B. K., Brooklyn.—Those teams got from \$80 to \$100 a week, according to a variety of circumstances. Their reputation, the nature of their act, the theatres they play at, etc., all effect their wages. There is no regular scale of salaries regarding the variety profession.

B. K., Boston.—1. From \$25 to \$150 a week, according to his degree of cleverness, daring, grace, originality, etc. There is no established salary. 2. From \$25 to \$75.

PATRON, Indianapolis.—Address B. Chambers, Providence, R. I., or R. H. Maynard, 24 Myrtle Avenue, Brooklyn, N. Y.

J. K. T. S.—I English, we believe. 2. He is the same actor you saw in "Fascination." 3. That salaries were paid.

"FASCINATION."—We cannot tell, unless we make a very close search of our files for a number of years past. (Can you not give us a clue to the date at which they appeared in those roles, or at least the names of the plays? You leave us altogether in the dark.)

Q., Baltimore.—1. You asked those queries under the initials "O. P. P." We answered you: "1 to 5. We cannot inform you." 2. We cannot accurately figure it, and we prefer not to guess.

READER, Chicago.—We do not keep records of the highest salaries paid to stage people, so we cannot tell you the amount of "the highest salary ever paid to a bona fide property man in a circus." It has been THE CLIPPER's invariable rule never to publish the wages paid, or said to be paid, to performers. They are not always accurately stated, by either the manager or the performer himself. Besides, an actor's salary concerns not the public at large.

S. L. O., Philadelphia.—She was touring Australia at last accounts.

J. G., Philadelphia.—See the notice at the head of this column.

J. D., Morrisania.—Kate Claxton played "The Two Orphans" there Nov. 28, 1891.

P. E. W., Amsterdam.—1. Write to Charles Frohman, at Proctor's Twenty-third Street Theatre, this city. 2. We do not wish to appoint one in your city at present.

E. S., Boston.—They played in "The City Directory" during a portion of its first season.

B.—1. We never published any illustrated biographies in THE CLIPPER. AWAIR, for 1885, but THE CLIPPER has for thirty-eight years in its weekly issue given accurate biographical sketches of leading actors, actresses, managers, etc. 2. He was born Feb. 7, 1854.

G. L., Chicago.—1. No life of that performer has ever been published in book form. We believe, however, that he is now arranging to have it published. 2. We cannot undertake to fully define all the duties. We could not properly treat the subject in the space now at our disposal, and, besides, the matter would be of no interest to most of our readers. Apply for the necessary information to any circus agent.

T. B.—Our route list will inform you two weeks ahead. See the notice at the head of this column.

A. B., Knoxville.—It is private, copyrighted property, and is not published.

Two TWINS.—1. There is always a prejudice against them, but it would doubtless be removed if you could practically demonstrate your cleverness. 2. From \$40 to \$50 a week.

POUGHKEEPSIE.—We cannot appoint a correspondent at present.

C. E. S., Philadelphia.—1. Yes. 2. A sister. 3. Eng. Col. B. Y. for 1891.

D. A. T., Columbus.—Kate Forsyth played Mrs. Meredith, in "A Gold Mine," produced by N. C. Goodwin Jr., at the Fifth Avenue, this city, March 4, 1889.

The B. J., Jersey City.—James Bradley died March 22, 1877, at Baltimore.

G. G.—1. John H. Robb is his manager. 2. He is alive as we write these lines, Feb. 16.

B. W. S., Newville.—Miss Moore died Jan. 16, 1889, at Cincinnati. Her husband is alive. See the notice at the head of this column.

W. M. R., Indianapolis.—1. She is married, but we prefer not to disclose her private affairs further than that statement. 2. Our route list will inform you two weeks in advance. See the notice at the head of this column.

A. D., Baltimore.—See the notice at the head of this column. Our route list will keep you advised of that troupe's movements two weeks in advance.

D.—An act such as the one you mention would be worth not over \$75 a week. A variety season would divide about \$3,000 for a year's work. Compare this—and, of course, you know the expenses of road travel, well enough with the present salary, and we think you will agree with us that the winter course would be to remain in the mercantile business. This is impartial and sincere advice, based upon long observation.

L.—French & Son, of West Twenty-third Street, this city, have a London house. Confer with them.

M. A. N., Keene.—He has not left that company, so far as we are aware. The letter has been sent for. J. A. B.—It was first produced during the season of 1872-3. We will give it in a future issue, after we have made a search of our files.

N. J. L.—You ask too much. Write to Mr. Harrison or to his manager, M. W. Hanley. They may see fit to enlighten you. We cannot, because the space at our disposal will not permit it. Consult THE CLIPPER Almanac from 1879 to 1888. They will give you the dates of all the new plays at those theatres.

CONSTANT READER.—1. It is free. 2. We do not know the scale of fees. 3. Yes; price ten cents.

W. D. McK., Canton.—1. See the notice at the head of this column. 2. He died in 1888.

Feb. 9, 1870, at the Grand Opera House, this city. It was first revived in its present form Aug. 22, 1888, at Topeka, Kas.

B. J. M.—Booth and Barrett appeared together in "Julius Caesar" at the Academy of Music, this city, opening Dec. 28, 1887, for two weeks.

I. W. P., Lima.—It can be obtained of the Manhattan News Co., this city.

D. C., Keokuk.—See the notice at the head of this column.

Ashland.—1. Its longest consecutive run (it has had three runs in this city) was from Aug. 30, 1888, to June 1, 1889, at the Academy of Music, this city. 2. "The Black Crook" ran at Niblo's Garden from Sept. 12, 1866, to Jan. 1, 1867, 474 consecutive performances. It had four subse-

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E. D., Brooklyn.—After the game contest at Madison Square Garden between John L. Sullivan and

Tug Wilson a party in this city offered to match

himself to fight Sullivan with bare knuckles for the

championship. Whether any money deposit

was actually posted we know not, but Sullivan

accepted the challenge and was willing to arrange

a match upon terms that suited the challenger. It is

possible that the party alluded to would have made

good his offer. Sullivan did accept the challenge,

conditionally that the fight should take place within

500 miles of Kansas City, Mo., within eight weeks

from signing articles, the stakes to be \$4,000. There

was no meeting with the approval of the opposi-

te party, and at a meeting held at Harry Hill's,

this city, a match was made for another round

glove contest at the Garden, to take place on Aug. 14,

1889. Subsequently, however, the authorities

took cognizance of the matter, and warned the

pugilists that they would be arrested if they at-

tempted to carry out their intentions. In conse-

quence of this action the match was declared off,

and fight talk was not afterwards engaged in by

the parties.

F. F.—Ed. Price defeated Australian Kelly for a

stake of \$2,000 at Point Alamo, Can., Oct.















**GEARY**

wishes to announce that it is coming his way at last.

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**Scenic Artists.**  
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Property of HARRY THOMPSON.

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## LONDON GAIETY GIRLS CO.

AND THAT IS UNDER THE MANAGEMENT OF

## JOHN A. FLYNN.

This Company has been on the road 25 weeks, and has paid salaries in  
full every week. I have just returned from a most successful tour through-  
out the West, playing all the principal theatres. I learn that there is a  
COMMONWEALTH SNAP somewhere in the West, just where I cannot  
find out, as none of the dramatic papers will publish their route,  
knowing the Company. They have picked up my lithographs, and  
with stock paper, are now barnstorming the SMALL TOWNS of  
Indiana, and cannot reach the large ones under my title. I stopped them in  
Chicago three weeks ago, and will do so again at the first opportunity. So,  
managers, do not be deceived by this FLY BY NIGHT SNAP. The title  
of the London Gaiety Girls is copyrighted, and it will be protected to the  
fullest extent of the law. This show is booked solid for balance of season.

## TO WHOM IT MAY CONCERN:

The LONDON GAIETY GIRLS CO., under the management of JOHN A.  
FLYNN, opened at my house Monday, Feb. 16, to the largest receipts for a  
Monday night house in the history of this theatre. THE SHOW MADE A  
HIT.

NEXT WEEK, GRAND THEATRE, BROOKLYN, E. D.

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1891 . . . SEASON . . . 1892,

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NEW BIG SPECTACULAR "UNCLE TOM'S CABIN" CO.

PLAYING ONLY WEEK STANDS.

New Scenery, Costumes, Mechanical Effects and some New and Startling Sensa-  
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past four years and of the "Uncle Tom" Co. for the past eight years is a guarantee  
of our business for the coming season. Please send open time immediately, as time  
is nearly filled. Address GEO. PECK, Grand Museum, Grand St., New York City.

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## GEO. A. BOOKER

(COMEDIAN),

## MAUDE LEIGH

(SOPRANO).

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Returning East after a triumphant tour of the South. Spring and Summer season opens Philadelphia March 9,  
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all principal cities. A grand summer jaunt in British Columbia and the Pacific slope. WANTED, to complete cast:  
Tall Man for leading light comedy role, Competent Stage Manager, Lady for juvenile light comedy and Soubrette  
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## NOTICE TO CIRCUS MANAGERS.

## Tony Lowande

CAN BE ENGAGED FOR THE COMING TENTING SEASON OF 1891, for Principal  
Bareback Somersault Act, and Four or Six Horse Act. Address  
TONY LOWANDE, care of Publishers' Circus, Havana, Cuba.

## WANTED QUICK,

Young, attractive woman who can do  
soubrettes and one or two juveniles.  
Wire or write,  
CHASE & DICKINSON,  
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BEATTY PIANOS (new) \$145. ORGANS \$65.  
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## SPECIAL NOTICE TO LOCAL MANAGERS.

I wish to state that on Dec. 30, last, at Jefferson, Texas, I accidentally wounded my left hand very seriously by cutting it on a pane of glass. My physicians, Drs. Fields and Atcheson, of Dennison, Tex., thought at first that amputation must follow, but after careful treatment for five weeks, during which time I never left my bed, a change set in for the better, and I am now rapidly improving. My company, in the meantime, played the whole Texas circuit, and, up to the present time, without me, my role being assumed by Mr. Gus T. Wallace, a member of my company, who did it, so I heard, very creditably. I LAY MY COMPANY OFF FOUR WEEKS after Feb. 14, at Cedar Rapids, Iowa, until March 16, at Fort Wayne, Ind., when I shall be able to resume my tour personally. ALL DATES WILL HOLD GOOD AFTER THAT UNTIL END OF SEASON. My company will be strengthened by several new people, and

## "OUR COUNTRY COUSIN" AND "SI PERKINS"

Will be in the future, as they have been in the past,  
THE STRONGEST ATTRACTIONS OF THEIR KIND ON THE ROAD  
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The "RIGHT BOWER" in above attractions.

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NOTICE.--Commencing Next Season,

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First Class Minstrel People in All Branches; also Leader, Slide Trombone and Bass Singer. Must be first class. Managers in Illinois, Ohio and Pennsylvania, send open time in March and April. Sure winner. P. S.—Regards to Chicago friends. Address CHAS. L. WALTERS, Manager, CUSHMAN MINSTRELS, Central Show Printing Co., 140 Monroe Street, Chicago, Ill.

## WANTED, FOR JAPANESE MEDICINE CO.

CAPABLE PEOPLE IN ALL BRANCHES.  
DUTCH, IRISH and BLACK FACE COMEDIANS, capable of putting on afterpieces, sketches, specialties, first parts and changing programmes often; FEMALE IMPERSONATOR, with good voice and wardrobe; MOTTO SINGERS, MUSICIANS, HAND AND ORCHESTRA OF SIX PIECES, PEOPLE WHO PLAY DRUMS AND DO SPECIALTIES ON STAGE, BOSS CANYANMAN and ASSISTANT. Write quick, stating full particulars and very lowest salary in first letter. We pay board and railroad fare after joining. NO FARES ADVANCED. Open March 15, at Pine Bluff, Ark. No open air work. We use large canvas. Address G. W. GILCHRIST, 619 East Sixth Avenue, Pine Bluff, Ark.

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And to make himself generally useful.  
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Those who can dance. We also want a good Dutch Specialist. We can place a number one medicine hustler with one of our parties. Steady work and sure pay to first class people. Send full address (street and number) to SUNBEAM FAMILY REMEDY CO., 185 2nd Street, Chicago, Ill. N. B.—State lowest salary in first letter.

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VOCAL COMEDIAN, BARITONE  
Stage Manager (third season) Howarth's Comedy and Specialty Co.  
WANTED, A STANDARD ATTRACTION, FOR TWO NIGHTS, MARCH 11 and 12, G. A. R. REUNION, AT OSKOSH, WIS. J. E. WILLIAMS, Manager, Grand Opera House

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Milo Knill,  
Grace Barnes,  
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COMEDY  
WORLD  
APPEAR  
IN  
"THE HUSTLER"  
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ARE:

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Mollie Thompson,  
John S. Marr,  
Georgie Lincoln,  
Harry Leighton,  
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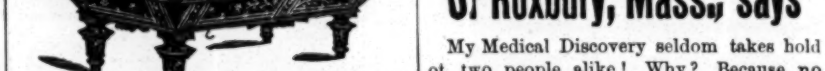
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HERE'S WHERE  
"THE HUSTLER"  
WILL BE DURING THE NEXT FEW WEEKS:

Feb. 18—Springfield, Mass.  
Feb. 19—Lowell, Mass.  
Feb. 20—Manchester, N. H.  
Feb. 21—Fall River, Mass.  
Feb. 23—Amesbury, Mass.  
Feb. 24—Haverhill, Mass.  
Feb. 25—Chelsea, Mass.  
Feb. 26—New Bedford, Mass.  
Feb. 27—Brockton, Mass.  
Feb. 28—Marlboro, Mass.

Week of March 2—Boston Theatre.

Week of March 9—Walnut Street Theatre, Philadelphia.

March 16—Paterson, N. J.

March 17—New Haven, Ct.

March 18—Waterbury, Ct.

March 19—New London, Ct.

March 20—Norwich, Ct.

March 21—Woonsocket, R. I.

Week of March 23, B. F. Keith's Gaiety Opera House, Providence.

March 30, 31—Lynn Theatre, Lynn, Mass.



CHAS. A. DAVIS—WM. T. KEOGH—THOS. H. DAVIS,  
Proprietors and Managers.

FRANK YOUNG - - - Business Manager.  
ROBERT DELIUS - - - Treasurer.

"The Hustler" closed at the Bijou Theatre last night what Manager R. M. Gulick denominates the most successful farce comedy engagement that has ever been played at the Bijou. As an antidote for melancholy, "The Hustler" stands unrivaled."—PITTSBURGH DISPATCH, Sunday, Feb. 8.

Theatre Managers are respectfully referred to Mr. Gulick. Who he says generally goes, as he is not given to jollying people up.